A

Catalogue

OF A

Most Capital, and truly Valuable Collection,

CONSISTING OF

About FIFTY WELL-KNOWN

PICTURES,

OF THE

HIGHEST CLASS *and* CONSEQUENCE,

WHICH HAVE GRACED SOME OF THE FIRST

PALACES

IN

FLORENCE, ROME, AND NAPLES.

Udny (John) Collection per Lugt

The many Judges who have visited Italy, and examined the justly celebrated Works in the Fine Arts, in that Country, will recognise these Pictures; which are in the same pure and perfect State as when they were first transferred from the Easels of the immortal Artists who painted them, to the Apartments in the several distinguished Palaces they adorned: they consist of the Works of

RAPHAEL,	GUIDO,	BRONZINO,
POLIDORE,	DOMENICHINO,	VELASQUEZ,
TITIAN,	BAROCCIO,	CLAUDE LORRAINE,
PARMEGIANO,	GUERCINO,	N. POUSSIN,
L. CARRACCI,	SCHIDONI,	CARAVAGIO,
A. CARRACCI,	ALBANO,	P. BRILL,

And various other great and esteemed Masters.

The Ashburnham sale cat. 1953 calls this The Farnese Coll. The 1793 cat. of The Ashburnham coll. Quoted in The 1953 sale cat. calls it The Farnese coll. per H.M.

WHICH WILL BE SOLD BY AUCTION

(Without the least Reserve,)

By Mr. CHRISTIE,

At his Great Room, Pall Mall,

On FRIDAY, APRIL the 25th, 1800,

AT TWELVE O'CLOCK.

To be publickly Viewed Two Days preceding the Sale with Catalogues *only* (price Two Shillings and Sixpence, to be returned to Purchasers) to be had in Pall Mall.

CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; and if any Diſpute ariſe between Two or more Bidders, the Lot ſo diſputed ſhall be put up again and re-ſold.

II. No Perſon to advance leſs than 1s. Above Five Pounds 2s. 6d. And ſo on in proportion.

III. The Purchaſers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchaſe Money; in Default of which, the Lot or Lots ſo purchaſed, to be immediately put up again, and re-ſold.

IV. The Lots to be taken away at the Expence of the Purchaſers, within One Day after the Sale.

V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchaſe Money to be abſolutely paid on or before the Delivery.

VI. Upon Failure of complying with the above Conditions, the Money depoſited in Part of Payment ſhall be forfeited; all Lots uncleared within the Time aforeſaid, ſhall be re-ſold by Public or Private Sale; and the Deficiency (if any) attending ſuch Re-ſale, ſhall be made good by the Defaulters at this Sale.

A Catalogue, &c.

PICTURES.

John Both —	1	A Landſcape, with cattle and figures
	2	A Ditto, it's companion—the figures in theſe two landſcapes, are painted by his brother Agoſtino
Auguſtus Taſſi —	3	A fine Landſcape, with an hiſtorical ſubject —this painter's works are little known in this country, although they are held in conſiderable eſteem in Italy.
Liviano — —	4	A diſciple of Rembrant.—the Head of a Rabbi, in a bold ſtyle
Mompart — —	5	A Sea View, with many figures
	6	A Ditto, it's companion
Coypel — —	7	Two ſmall figures of a Bacchant and Bacchante
Alexander Veroneſe —	8	The Judgement of Solomon, a fine picture of the maſter
Becafuma — —	9	The Birth of our Saviour. This painter died in 1549 he ſtudied Michael Angelo and Raffael
Mompart — —	10	A Landſcape, with figures
Salvator Roſa —	11	A ſmall Landſcape
Jaques Stella —	12	Singers, ſmall figures
Jean Miel called Giovanni Dellaviti	13	A Mountebank diſpenſing his Remedies
	14	Ditto, it's companion

All the following Pictures were purchaſed from out of the Colonna Palace.

3.13.6 Woodburn	Mutiano	—	—	15 St. Jerome at his Devotions. This painter was of the Venetian ſchool, and died in 1590
12.12. Elwin	Nicolo Pouſſin	—		16 A capital Landſcape, with a thunder ſtorm. engraved
26.5 Col Macdonald	Paul Brill	—		17 A beautiful Landſcape, the figures by Annibal Caracci, very fine
1.11.6	Domenichino	—		18 A female Head, a ſtudy; fine, and pure
49.7 Col Macdonald	Guido	—	—	19 A Sketch for his large Picture, in the Church of St. Gregory near Rome; very fine, and pure
6.16.6 Woodburn	Carlo Cignani	—		20 The Birth of the Virgin
28.7 Robertson	Barroccio	—	—	21 The Portrait of Annibal Caracci, moſt highly finiſhed in this painter's delicate manner
94.10 Col Macdonald	Diego Velaſquez			22 The Portrait, of Clement the XIIIth. in a grand and capital ſtyle
37.16 Capt. Baillie	Mic. Angelo Carravaggio			23 Friars healing the Blind, very capital. This painter died 1609. His works were much ſtudied by Guido, Guercino, and moſt of the Bologneſe painters
38.17 Col Murray	Annibal Carracci	—		24 A finiſhed model for his large picture of Europa in the Farneſe Palace at Rome; very fine and pure
31.10 Norbit	Carlo Dolce	—	—	25 The Portrait of a Nobleman in a Spaniſh dreſs, highly finiſhed
49.7 Col Murray	Nicolo Pouſſin	—		26 An upright Landſcape, being an extenſive bird's eye view of a grand ſcene by this great maſter
32.11. Col Macdonald	Domenichino	—		27 The Portrait of a Cardinal Colonna, (three quarters) in the moſt delicate ſtyle of this elegant painter: It may be fairly aſſerted, that no portrait ever exceeded, or approached ſo nearly to Nature as this exquiſite performance
32.11. Robertson	Michael Angelo Carravagio			28 Three Gameſters, this is one of the moſt capital works of the maſter
40.19 Col Murray	Claude Lorrain	—		29 A beautiful ſmall Landſcape, with many figures, hiſtorical, of Moſes ſtriking the Rock, the figures evidently touched by another hand, poſſibly Felipo Lauri, who often aſſiſted this painter in the early part of his life
115.10. Col Macdonald	Titian	—	—	30 A Holy Family, with a fine Landſcape, pure, and in his very fineſt manner: Undoubtedly the fineſt of the cabinet works of this great maſter

76.13 Bronzino — — 31 A ſmall Model, of the Adoration of the Shepherds, for his celebrated picture in the Church of Saint Lorenzo at Florence. A grand compoſition, moſt highly finiſhed. There is a fine print of it the ſize of this picture, by ———. It is on pannel. *This painter was one of the Florentine ſchool, and died in* 1580.
Ct Macdonald

31. 10. L. Carracci — — 32 The Angel appearing to Joſeph and the Virgin, a beautiful ſmall picture, which, in the family catalogue, is called by this maſter, but it may be an high finiſhed work of Albano
Robertson

346.10. Claude Lorrain ✓ — 33 A fine pure Landſcape of this maſter, in his very cleareſt manner
Davidson

——————— ✓ 34 Ditto, its companion; they repreſent morning and evening. They were painted for the COLONNA FAMILY in which they have continued in their original ſtate, and are as perfect and pure as the day they were painted and are more brilliant and clear than his later pictures ſuch as thoſe of the Altieri
357. " "

357. " " Guido — ✓ — — 35 HIS CELEBRATED PICTURE of ST. CECILIA, in his grandeſt ſtyle, which he painted for PRINCE COLONNA, as mentioned in the catalogue of the pictures of that Palace, where it has remained untouched till it was purchaſed by the preſent owner. It's merit and perfection will ſpeak for themſelves

504. Raffael ✓ — — — 36 The Virgin and Child. One of this maſters very fineſt and moſt highly finiſhed eazel pictures. It was always placed over the communion table of the PRINCESS COLONNA, and not ſo frequently ſeen as the larger picture of Raffael in this collection, and poſſibly is one of the laſt pictures he painted for particular families; as there are none exiſting in his grandeſt ſtyle, ſuch as the Transfiguration, except the Madona della Sedia, he being entirely employed during the latter years of his ſhort life in public works, which fortunately cannot be removed
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504. Davidson

The following Pictures all came from the Florence Gallery, and that of Capo di Monte belonging to the KING *of* NAPLES *and were all of the Parma Collection.*

45. 3. Tempeſta — — 37 A Sea Storm, a grand work of this celebrated maſter, whoſe fineſt Pictures are not known in this country. This was from Capo di Monte, and may be ranked among the fine works of the greateſt maſters in Landſcape
Ld Murray

27. 6. John Brueghel, called Velvet Brueghel — 38 A Landſcape, with an infinite variety of inſects, and flowers; the figures in it are by Rothenhaemer, in his fineſt ſtyle. This is a curious picture of the maſter, and as pure and bright, as when firſt painted; as it never has been in any other collection than that it came from. On copper
Robertson

45. 3. Parmigiano — 39 SEA NYMPHS. This beautiful picture was in the catalogue of the Parma pictures, called by Parmigiano; but whether it be painted by Franceſco Mazzuoli, or by Jeronimo Mazzuoli, ſeems doubtful; as the proprietor does not wiſh to give them to wrong authors, he leaves the deciſion to the connoiſſeurs. They are both equally fine, and nothing can ſurpaſs the elegance and colouring of this fine picture and its companion. By their form, they muſt have been an additional ornament to ſome great work of one of theſe wonderful maſters, in the Parma collection; are on thick pannel, and have the Seal of the Family on the back of them
Davidson

31. 10. " " 40 DITTO, COMPANION to the foregoing

Jeronimo Parmigiano — 41 The Portrait of a Lady, with the following inſcription, GIULIA ORSINA DELLI SIG^RI. DI VICCOVARO SPOSA DI PAUOLO JACCOVACCI, DEL ANNO 1561, ALLI 27 FEBRARO. This is a moſt beautiful and capital work

25. 4.
Ld Macdonald

136. 10 — Schidoni — — 42 A Holy Family. One of the grandeſt pictures of this maſter, it was at Capo di Monte
Bryan

Albano — — 43 St. John in the Wilderneſs, a ſmall figure, in an uncommonly grand ſtyle, for this maſter, and a fine Landſcape. This picture is equal to moſt of the Works of his maſter, Annibal Carracci
73. 10.
Davidson

194. 5. Annibal Carracci — 44 A moſt capital landſcape, as clear and highly finiſhed as Claude, with all the grandeur of this maſter
Ed Murray

178. 10. " " 45 Ditto, its companion. N. B. Theſe two pictures were painted for the Parma Gallery, and have the Seal of the Family on them

75 R. 10. Guercino — — 46 David with the Head of Goliah, half length, in his fineſt manner. There is no work of the maſter ſuperior to this picture; it was alſo of the Parma collection, and companion to the celebrated picture of the Magdalen, by Guido
" "

325. 10. Guido — — 47 A Magdalen. It is unneceſſary to make any encomium on this wonderful picture, as it is undoubtedly one of the fineſt this maſter ever painted, both for grandeur and ſublimity of character
Davidson

Annibal Carracci — 48 Venus, Satyrs, and Cupid, large life. The celebrated picture, which he painted as a companion to the Magdalen by Titian, in the Tribune at Florence, and on which he has put his name and date: It was painted 1585, and is undoubtedly one of the higheſt finiſhed works of the maſter, and in which he attempted to put himſelf in competition with the Venus of Titian, which faced it
110. 5.
Ed Murray

210. Schidoni — — 49 A Girl learning the Lord's Prayer by Heart. This picture, from its ſingularity and innocent ſimplicity of expreſſion, has ever been admired, and is well known by all who have been at Capo di Monte. It was one of the Parma collection, is on thick pannel, and has the Seal of the Family on it
Earl of Ashburnham

63. Polidore, da Caravaggio, 50 The Judgement of Paris. A fine work of this maſter, who is little known in this country. It is an excellent ſpecimen of him, and is equal to any of the ſmall works of Raffaël. On pannel, and was likewiſe of the Parma collection, having the Family Seal
Hope

42. Nesbit

— Parmigiano — 51 A Boy learning his Horn Book, which he has under his arm; a beautiful and ſpirited ſketch. *N. B. all thoſe from Naples have the Parma Arms on them*

1155. Col. Murray

Ludovico Carracci — 52 A Repoſe. This moſt elegant and graceful compoſition is carried to the greateſt degree of perfection, the Art of Painting is capable of, and is the moſt exquiſite ſpecimen of the genius, and ſublime expreſſion of this maſter. On a thick pannel, was painted for the Parma Family, and has their Seal on it

682. 10. Davidson

— RAFFAEL — — 53 A HOLY FAMILY, a repoſe. One of the moſt elegant compoſitions of this great maſter, pure as when firſt painted, and is ſo well known, that further deſcription of it is unneceſſary as it had been in the COLONNA PALACE UPWARDS of TWO CENTURIES. There is a fine etching of it by Buonaſoni, but it has never been engraved, as the family would not allow a drawing to be made from it; nor is there any duplicate of this picture known by any of his diſciples: and he was ſo much employed for the ſhort time he lived that it is not believed, in Italy, that he ever repeated himſelf any of his own pictures

682.10 Davidson

FINIS.